

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, MAY 24, 1856.

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## Musical Announcements, &c.

### BRADFORD MUSICAL FESTIVAL, 1856.

Under the Especial Patronage of  
Her Most Gracious Majesty the Queen,  
His Royal Highness the Prince Albert, K.G.,  
His Royal Highness the Duke of Cambridge, K.G.,  
&c. &c.

(President.—The Right Honourable the Earl of  
HARWOOD.

The Festival will be held in ST. GEORGE'S  
HALL, June 26 | Thursday ..... August 28  
Tuesday ..... August 26 | Thursday ..... August 29  
Wednesday ..... 27 | Friday ..... 29  
Conductor ..... Mr. COSTA.  
Chairman, SAMUEL SMITH, Esq.  
Secretary, Mr. CHARLES OLIVIER.  
Committee-room, St. George's-hall, Bradford.

**MR. AGUILAR** begs to announce  
that his ANNUAL CONCERT will take place at the  
HANOVER-SQUARE ROOMS, on Thurday Morning,  
June 19th. Vocalists:—Madame Viardot Garcia, Madlle. Emilie Krall, Madlle. Beyer Zerr, and Herr Reichardt. Instrumentalists:—Herr Ernst, Mr. Webb, Herr Haussmann, Mr. Lazarus, and Mr. Aguilar. Conductor, Herr Kuhle. Among other pieces will be performed, for the first time in public, Mr. Aguilar's new Trio for Pianoforte, Violin, and Violoncello. Tickets, 10s. 6d. and 7s., to be had at all the principal music publishers, and of Mr. Aguilar, 151, Albany-street, Regent's-park.

**MADILLE ANNIE DE LARA** has  
the honour to announce that her THIRD ANNUAL  
ENVENING CONCERT will take place on TUESDAY  
NEXT, the 27th instant, at Eight o'clock precisely,  
at QUEEN-SQUARE HOUSE, Guildford street,  
Russell-square (by the kind permission of Lady  
Pollock), under the most distinguished Patronage.  
Vocalists:—Mesdames Emilie Krall, G. Alleyne,  
Annie de Lara, Lascelles; Signors Albiezini, and  
Veroni. Instrumentalists:—Messrs. E. Aguilar, V.  
Collins, F. Chatterton, George Lake, and Miss  
Medora Collins. Accompanists, Signor Pilotti, Mr.  
M. Davies, and Mr. George Lake. A few reserved  
seats, 10s. 6d. each; only at Madille. Annie de Lara's  
residence, 3, Torrington-square.

**THE Advertiser**, possessing a good  
Tenor Voice, wishes for an ENGAGEMENT in a  
Choir. Is disengaged every evening of the week.—  
Address A. B., care of Mr. Wigg, 143, Whitechapel-  
road.

**MISS CLARA MACFARLANE** (the  
Child Pianist, aged nine years), whose performances  
in the provinces (and at the Panopiscon, May 12th)  
have been received with great favour, is now open to  
Engagements for Concerts.—Address 4, Nile-street,  
Bath.

**MR. RICHARD BLAGROVE'S AN-**  
NUAL CONCERT will take place at the HANOVER-  
SQUARE ROOMS, on MONDAY MORNING, June 16,  
at Half-past Two o'clock, when he will be assisted by  
the following artists:—Madame Clara Novello, Miss  
Sherrington, Miss Dolby, Signor Marras, Signor  
Giulio Regondi, Mr. H. Blagrove, Mr. H. Hill, Mr. C.  
Blagrove, Mr. Howell, and Signor Piatti.—Tickets,  
7s., to be had of the principal music-sellers; stalls,  
10s. 6d., to be had only of Mr. Richard Blagrove, 71,  
Mortimer-street, Cavendish-square, where a plan of  
the room may be seen.

### WILLIS'S ROOMS, King-street, St.

James's.—Under the immediate Patronage of his  
Serene Highness Prince Edward of Saxe-Weimar.—  
Herr NABICH begs to announce that his MORNING  
CONCERT will take place at the above Rooms on the  
7th of June, when he will be assisted by the most  
eminent artists. To commence at Half-past Two  
o'clock.—Tickets, 10s. 6d. each, to be had at all the  
principal music-sellers; and of Herr Nabich, No. 74,  
Newman-street, Oxford-street.

### MR. GEORGE BUCKLAND

has the  
honour to announce that on MONDAY, TUESDAY,  
WEDNESDAY, and FRIDAY EVENINGS, and on  
THURSDAY and SATURDAY AFTERNOONS, in  
next week, he will open the LOWER ROOM, Regent  
GALLERY, 69, Regent-street, with a PICTORIAL AND  
MUSICAL ENTERTAINMENT of Songs and Scenes from  
the "Tempest." The Tableaux, fourteen in  
number, will be given by Living Artists. The original  
music of Ariel will be sung by Miss Clari Fraser, who  
will introduce a new ballad, by W. S. Rockstro. "The  
Cradle of Genius." Mr. George Buckland will sing two  
new songs, "Caliban's Curse," composed by J.  
W. Hobbs, and "Prospero's Farewell to Ariel." The  
Scenery and Dresses entirely new. The entertainment  
will conclude with a buffo song, illustrated in pantomime,  
"The Rehearsal of a Melodrama."—Admission,  
1s. and 2s.; Dress stalls, 3s. The office is now  
open, Evenings at Eight, Afternoons at Three.

### MR. and MRS. ALFRED GILBERT

and MISS COLE beg to announce that their First  
Performance of Classical Music (Fourth Annual  
Series) will take place at Willis's Rooms, on Monday  
Evening, June 2nd. Tickets to be had of Mr.  
Gilbert, 13, Berners-street.

### ENGLISH GLEES and MADRIGALS.

—The Vocal Union.—Miss Marian Moss, Miss Hey-  
wood; Mr. Foster, Mr. Wilbey Cooper, Mr. Montem  
Smith, Mr. Winn, and Mr. Thomas. Accompanists,  
Mr. J. L. Hatton. The object of this association is to  
increase the taste for these beautiful compositions.  
The members beg to announce FOUR MORNING  
CONCERTS at Hanover-square Rooms, on June 11th,  
18th, 25th, and July 3rd. Stalls for the series, £1 1s.;  
single concerts—stalls, 6s.; unreserved, 3s. Plan of  
the stalls at Addison, Hollier, and Lucas's, 216, Re-  
gent-street. Tickets to be obtained at Cramer's,  
Chappell's, or Mitchell's. Letters to be addressed to  
Stanley Lucas, Hon. Sec., 210, Regent-street.

### MRS. PAGET (late Miss Clarke,

R.A.M.), Contralto, has arrived in London for the  
season, and may be engaged for Public and Private  
Concerts, &c.—Address 35, Judd-street, New-road.

### ORCHESTRAL UNION, HANOVER

SQUARE ROOMS.—The SECOND CONCERT OF  
the season will take place on THURSDAY MOR-  
NING, June 5th. Vocalist, Madlle. Jenny Bauer.  
Solo Performers:—Miss Arabella Goddard and M.  
Sainton. Conductor, Mr. Alfred Mellon.

### HANOVER - SQUARE ROOMS.—

Under the patronage of Her Grace the Dowager  
Duchess of Hamilton, Her Grace the Duchess of  
Munster, Her Grace the Duchess of Wellington,  
the Right Hon. the Viscountess Chelsea, the Lady B.  
Montagu.—HERR B. MOLIQUE begs to announce  
that he will give a Morning Concert at the above  
rooms on Monday, June 2, commencing at 3 o'clock.—  
Reserved seats, 10s.; unreserved seats, half-a-guinea  
each; to be had of Herr Molique, 3, Houghton-place,  
Amphyll-square; and at the principal music-sellers.

### MADILLE. JOSEPHINE MUNDIE,

Professor of the Clither, and now performing at the  
Royal Polytechnic Institution, will be happy to AT-  
TEND SOIRES, or give private lessons on the above  
instrument to ladies, at their residence, or at her  
own, 26, Devonshire-street, Portland-place.—Terms  
sent by post on application.

### MISS STABREACH

has the honour  
to announce that her ANNUAL CONCERT will take  
place on TUESDAY EVENING, May 27th, at Eight o'clock  
precisely. Vocalists:—Madame Viardot, Miss Stab-  
reach, Herr Reichardt, and Mr. Weiss. Instru-  
mentalists:—Miss Arabella Goddard, Messrs. Delch-  
mann, Paque, Regondi, and Oberthür. Conductors,  
Messrs. Frank Mori and Frances Berger.—Tickets  
—Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to  
be had of the principal music-sellers; and of Miss  
Stabreach, 11, Edgeware-road, Hyde-park.

### WANTED, an ALTO VOICE, for the

Choir of His Grace the Duke of Buccleuch's Chapel,  
Dalkeith-park, N.B. Salary, £72 per annum. Daily  
Cathedral Service.—Applications and testimonials to  
be addressed to the Organist, Dalkeith-park, N.B.

### BROMLEY CHORAL SOCIETY

(Kent).—On Thursday, June 5th, will be performed  
(for the first time) W. C. Fiby's Sacred Cantata, the  
"TWENTY-THIRD PSALM," together with Se-  
lections from Haydn's "Creation," Mendelssohn's  
"St. Paul," and Rossini's "Stabat Mater." The  
whole proceeds will be devoted to the Fund for En-  
larging and Improving the Organ in Bromley Parish  
Church. Conductor, Mr. W. C. Fiby; Pianist, Mr.  
Pennell Cole (pupil of Mr. Fiby). Tickets, 2s. 6d.,  
2s. 6d., and 1s.

The "TWENTY-THIRD PSALM" is now publish-  
ing by Messrs. Ewan and Co., Oxford-street, where  
tickets for the above concert may be had. Price—  
to subscribers, 7s. 6d.; to non-subscribers, 10s. 6d.

### MISS MESSENT and MR. BRINLEY

RICHARDS beg to announce that their ANNUAL  
CONCERT will take place at Willis's Rooms, on Tues-  
day Evening, May 27, 1856, to commence at 8 o'clock.  
Vocalists:—Mme. Clara Novello, Miss Messent, and Miss  
Dolby; Frederick Von Der Osten (from Leipzig, his  
first appearance); Mr. Eillo Galer, Mr. Weiss, and  
Mr. Frank Bodda. Instrumentalists:—Violin, Herr  
Molique; Violoncello, Signor Piatti; Pianoforte, Mr.  
Brinley Richards. Conductor, Messrs. Benedict, P.  
Mori, and Herr Ganz. Single tickets, 7s. each; re-  
served seats, 10s. 6d., to be obtained of all the prin-  
cipal music-sellers, and of Miss Messent, 6, Hind-  
street, Manchester-square.

### SIGNOR GIULIO REGONDI

begs to announce that his ANNUAL MORNING CONCERT  
will take place at the Hanover-square Rooms, on  
Friday, May 20, commencing at 2 o'clock precisely.  
Vocalists:—Madame Clara Novello, Miss Stabreach,  
Madlle. Frederic Rainaldi, Miss Lascelles, Madame  
Viardot Garcia, and the gentlemen of the Orpheus  
Glee Union. Instrumentalists:—Pianoforte, Herr  
Tedesco; harp, Herr Oberthür; violoncello, Herr  
Lidell; guitar and concertina, Signor Giulio Re-  
gondi. Conductor, Signor Li Calzi. Reserved seats,  
half-a-guinea, to be had only of Signor Giulio Re-  
gondi, 24, Upper George-street, Bryanston-square.  
Tickets, 7s. each, to be had of the principal music-  
sellers.

### MISS ELIZA HUGHES (R.A.M.),

Soprano:—69, Great Queen-street, Lincoln's-inn-  
fields.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent at once to our Office, when the missing numbers will be forwarded.

## RECEIVED.

D. G., Devizes; J. W., Chatham; J. A. J., Clapton; J. S., Bridgnorth: Signor C., Upper Norton-street; E. S. G., Newbury; W. T. B., Birmingham; T. E., York; M. C., Edinburgh; A. J. P., Scarborough; Miss A., Dublin; W. J., Tunstall; Mrs. J., Dulwich; J. B., Andean; J. K., Lincoln's-inn; Miss S.; J. W., Coleman-street; H. R. H., St. Leonards; Signor F., Upper Norton-street; J. P. J., Stockton; J. H., Norwich; Miss C., Holloway; A. J. S., Birmingham; J. C., Winchester; W. M., Dundee; T. S., Limerick.

## THE MUSICAL GAZETTE

SATURDAY, MAY 24, 1856.

THE events to which we referred on the 3rd inst., came off with unbounded *éclat*. The exceeding difficulty in regulating our space, has hitherto prevented our recording proceedings of such uncommon interest. The inauguration of the Scutari Monument and Peace Trophy at the Crystal Palace, in the presence of her Majesty, Prince Albert, and some of the juvenile members of the Royal Family, was carried out on a grand scale—grander, indeed, than the merit of the inaugurated objects warranted. The monument, which was unveiled to the strains of the "Marcia Funebre," from Beethoven's *Sinfonia Eroica*, and which consists of an obelisk some 100 feet in height, with an angel of mournful aspect at each corner of the pedestal, and surmounted by a gilded cross, is legitimate and simple in its design; but the Peace Trophy, which consists of a dark marbled base, an octagonal column, with niches (occupied by gilt statues), and a mosque top—it may be altogether styled an octagonal temple—crowned with a colossal figure in silver with a golden robe, an olive branch in one hand, and some corn in the other, is an unquestionable failure. It certainly will not do to colour sculpture, and Baron Marochetti would not like to have heard the unmitigatedly harsh expressions that rose to the lips of many on beholding this bold and foolish experiment—foolish, at all events, to try upon such an occasion. At the back of the *dais* on which the Royal party were grouped, a covered orchestra was erected, in which was stationed the Crystal Palace band, under the direction of Herr August Manns, and in front were Madame Rudersdorff, Mr. and Mrs. Lockey, and Mr. Thomas. On either side appeared the bands of the Coldstream Guards and of the Royal Artillery. Her Majesty's appearance was the signal for the National Anthem to be performed by the united bands; and, on her being seated, the unaccompanied quartett, "Hear them, Lord," from Costa's *Eli*, was beautifully sung by the above-named *artistes*. The displayment of the Peace Trophy was preceded by a three verse hymn written by Mr. Chorley, and adapted to the Russian National Hymn; the first and third verses sung by Madame Rudersdorff, the second as a quartett, and succeeded by the march and chorus from Handel's *Judas Maccabeus*. (As if in derision of the unfortunate experiment of colouring sculpture *these were played as a polka*.) The duett, "Oh, lovely peace," followed; then, on a signal from her Majesty, the Crimean soldiers present, to the number of about 500, were formed in column and marched in procession along the transcript and up the centre avenue, filing round the *dais*; this was the exciting scene of the day, and prolonged and renewed cheers made the building ring. During this simple yet interesting proceeding, the bands alternately played the French, Sardinian, and Russian National Hymns, uniting occasionally, and concluding, as her

Majesty left, with "Rule Britannia." Nearly 12,000 persons attended at this celebration, and excellent arrangements were made for the accommodation of the vast concourse, tiers of seats having been erected in every disposable locality that would enable the occupiers to view the proceedings. Altogether it was a most brilliant scene.

Scarcely less brilliant, though ungraced with the presence of Majesty, was the appearance of the Opera-house on the 10th, crammed as it was with beauty, rank, and fashion. Those who attended Her Majesty's Theatre on that memorable night were taken quite by surprise at finding everything as when they had left it a few years ago. There were the same decorations, the same mouldings, the same gorgeous chandelier, the same amber hangings and fittings (the idea of which terrified the complexions of all ladies until they tried them and found there was nothing to be alarmed about), and positively the same Alboni and Calzolari who had so often charmed the frequenters of this noble lyric temple. The audience were delighted at being at home again, and positively began applauding Signor Bonetti—the new conductor—before he had beaten a bar of the overture to *Cenerentola*, the opera chosen for performance. They were not satisfied with evincing their immense gratification at the exquisite vocalization of Alboni, but at the conclusion of the opera raised a vivid call for Mr. Lumley that they might accord him a cordial recognition. It was a triumphant evening and an earnest of the success with which Mr. Lumley's efforts to please his patrons are likely to be crowned. To-night he is likely to have an overwhelming "house" to assist alike at the *début* of Madlle. Piccolomini and the production of another opera by Verdi. Of the beauty and vocal and histrionic qualifications of the lady much has been said, and report speaks of the poverty of the opera (*La Traviata*): we shall be heartily glad to conscientiously review both with favour next week.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the Musical Gazette through their Booksellers or News-venders, an intimation that they have so done will be gratifying to the Proprietors.

## Metropolitan.

## AMATEUR MUSICAL SOCIETY.

The penultimate concert of this season was given on Monday last, when one of the features of which we spoke in our last notice was withdrawn; we mean the instrumental movement which opens the second part of Mr. Charles Horsley's oratorio of *Joseph*. It, however, is promised for the final concert, which takes place on the 22nd proximo. The other works, the "Jupiter" symphony of Mozart, and Mr. Waley's pianoforte concerto, were accomplished, and there were the overtures to *Oberon* and *Ruy Blas*; the vocal music being confined to a song by Signor Monari, and a couple of glees by Mr. Leslie's choir. The performance of the *andante* in Mozart's symphony was one of the most satisfactory acts of this orchestra that we have heard; all the wind parts were delightfully subdued, and there was an air of completeness about it, owing to the care of the performers and the coolness and good reading of their conductor, that was most gratifying. We cannot say so much in praise of the opening and final *allegro*, the strings not being firmly in tune, and consequently losing much of their strength. The song which followed the symphony was an Italian romance by Miss Gabriel, sung by Signor Monari, and accompanied by the composer, a young lady who seemed bent on the romance being encored, for her departure from the instrument at the conclusion was of so lingering a character that a continuation of the most moderate applause would have been sufficient warrant for her returning to her seat. Whether Miss Gabriel be profes-

sional or amateur we think such a proceeding open to objection, not to say censure, or, since we are dealing with an amateur society, let us be mild and say *advice*; we therefore advise all who appear before the public or their friends, in any capacity, not to *court* an encore, but to insist on leaving the platform—no matter if there are twenty persons blockading the descent—at once; if the audience really wish the repetition they will evince the desire quite readily enough, and the compliment will be the more valuable. Let us not forget to remark that the romance was not without merit, though deficient in originality of melody; the best part of it was the accompaniment, which was exceedingly well played. The overture to Oberon—which succeeded, and closed the first part—was given with abundant spirit and satisfactory intonation on the part of the strings, if we except the opening movement; the soft wind parts in ditto were, however, most delicately rendered. The conducting of the *allegro* was very steady and judicious, and admitted of an actual execution of the violin passages, which is an advantage to which we are not treated by every conductor.

Part 2 opened with Mr. Waley's concerto, played by himself. It consists of an *allegro*, *largo*, and *allegretto*, the last two movements appearing (first hearing) to be the best. The *largo* is beautiful; the *motivo* is simple, graceful, and musically, not sounding at all *amateurly*, and we would fain have had it repeated, for the treatment is as pleasing as the subject itself, the melody being given to the flute occasionally, while florid passages are executed on the pianoforte. There is no great novelty in this, our readers will say, but it is so ably managed, and there is such an absence of affectation or straining after effect, that we feel tempted to publish the very simple means which Mr. Waley has adopted to vary his movement. Many a modern composer would have brought a cart-load of effects into one portion of a concerto, and have been many miles off a respectable production. *Saluberrimum est* at all times, not *diluculo surgere* (who's to do that in a London season?), but to adopt simple means for the development of a subject; the true musician is sure to be recognised, whatever his garb. The *allegro* opens with a very long *tutti*, which has very little originality, and reminds one both in subject and texture of the *crescendo* in all of Rossini's overtures; the solo part, too, opens with a very commonplace phrase, consisting of little more than the chord of the tonic taken deliberately from the top to the bottom of the key board, followed by ditto of the dominant. The *finale* has still less claim to originality (though the treatment is excessively commendable), the commencement of the subject being identical with that of a very pretty movement in Adolphe Adam's ballet of *Giselle*. It is saying nothing against the concerto to remark that it is very transparent and unlaboured. Some of Mr. Waley's published compositions, which we have occasionally seen, are rather pedantic, but this concerto evinces a determination of distinctness and unobtrusive composition that we feel glad to have the opportunity of noticing. Mr. Waley's reception of the applause which greeted him at the conclusion was as modest as we could desire; had he chosen he might with very good face have repeated the last movement, as it was he was compelled by the continued plaudits of a crowded and fashionable audience to return to re-bow his acknowledgments.

The glees, which were Ford's "Since first," and Horsley's "See the chariot," were styled madrigals in the programme, which we don't quite seem to see. The term madrigal has always been ill-defined, but we think it could never be applied to compositions so rhythmical. Whatever their correct denomination they were beautifully sung, though the repeats in "Since first I saw your face" made that appear somewhat monotonous. The *Ruy Blas* overture—the least elaborate of Mendelssohn's—was very well played, though the speed might have been advantageously increased, and brought the concert to a spirited conclusion, for which nearly every one remained.

#### MR. BENEDICT'S CONCERT.

A fashionable crowd at high prices, rivalling the famous Nightingale Fund concert in brilliancy and density of attendance, assembled at the annual benefit of the popular composer, pianist, and *chef-d'orchestre*—Mr. Benedict. This took place on Wednesday evening, at Exeter-hall, when a real musical treat was afforded to the patrons of this most amiable man and accomplished musician. Mr. Benedict is one of those—if not the identical individual—who set the fashion of "monster" concerts: to some perennial

extent has he continued the unwholesome practice, when, wonderful to relate, in the year of grace, 1856, he becomes suddenly wise and announces a concert with only five vocalists. For this improvement and sapient resolution Mr. Benedict has, on the behalf of all readers, our warmest acknowledgments. When the concert would have been over, had the number of vocalists been the same as in former years, it is fearful to conjecture: as it was, the Exeter-hall directors were in a fair way of eliciting their extra five guineas for the continuation of the concert beyond 11.30, p.m., and yet two pieces were omitted. "Benedict's concert" has always been so proverbially lengthy that John Parry used to sing about its longitude in one of his extravaganzas, entitled the "London Season;" and, whatever the time of year, he used to persist in asseverating (speaking of Benedict's concert amongst the events of the London season) "it wasn't over yet!" Mr. Benedict, therefore, is entitled to abstract praise for providing an entertainment of reasonable and digestible dimensions.

The five vocalists were Madame Goldschmidt, Madame Viardot, Herr Reichardt and Rokitansky, and Signor Belletti. The instrumentalists, Mr. Benedict, Herr Otto Goldschmidt, Miss Binfield Williams, Miss S. Goddard, Signor Piatti, and Herr Ernst, to say nothing of an orchestra that comprised every player of note in the metropolis, including bass drum, cymbals, and a triangle.

The concert opened with Weber's *Jubilee* overture, a happy choice on the part of the programmatic arranger, since—independently of its excellence as a composition and prelude—the introduction of our National Anthem towards the conclusion excited the audience to a perpendicular position, and (so to speak) appetized them for the remainder of the concert. The first vocal piece was a recitative and romance from the Duke of Coburg's opera of *Santa Chiara*, which has already been performed on the Continent: it is a pleasing composition, and was well sung by Reichardt. A concertante duet (by Mendelssohn and Moscheles) for two pianofortes followed, on an air from *Preciosa* with orchestral accompaniments. Many of our readers, doubtless, know it as a pianoforte duet; if they don't, they ought. It was performed by Miss Williams and Miss S. Goddard, but neither of the young ladies had sufficient digital *physique* to do justice to the composition, at all events in so large an arena as Exeter-hall. Let us, however, do them the justice to say that they played exceedingly well, and with considerable brilliancy. Madame Goldschmidt's first appearance was in "I Montanari," a duet written for her and Signor Belletti to sing in their American tour, by Mr. Benedict. It is founded on Styrian melodies, and is wild enough for an orang-outang. It was endowed with exquisite grace by Madame Goldschmidt and Signor Belletti, especially Madame Goldschmidt, to whom are allotted some of the most remarkable and puzzling intervals and divisions imaginable: the performance was such as to command a most obstinate *encore*. Signor Piatti's performance of the *adagio* and *finale* from a violoncello concerto by Molique was exquisite, and made us wish devoutly for the concerto entire. The *allegro* has a most lovely melody, and, as in all Molique's concertos, the solo instrument is never for one instant overpowered or obscured, so delicately—yet variably—is the accompaniment scored. The next vocal display was that of Madame Viardot, who, in selecting an air from Handel's *Aleina*—"Verdi prati"—seemed to have *cherché* something as opposite to the florid exhibitions of Jenny Lind as possible. Her singing was highly artistic and was completely appreciated. Bach's concerto (in C minor) for two pianofortes was a mistake: we have abundant reverence for the great master, but Bach cannot yet be listened to by an English audience of 2,000. The unexceptionable playing of Messrs. Benedict and Goldschmidt, with the light framework of stringed instrumentation (the *bâton* being assumed by Sainton), failed to produce anything approaching an effect: the audience were evidently relieved by the appearance of the ameliorated moiety of Herr Otto, who sang the *scena* with chorus from Rossini's *Il Turco in Italia*, of which we spoke in our notice of the Nightingale Fund Concert. This very effective and brilliantly delivered aria brought the first part to a close.

The second part commenced with the overture to, and a short selection from *The Minnesinger*, a MS. opera by Mr. Benedict. The overture is a very spirited composition, and contains some good instrumentation, better, perhaps, than any prelude by this writer: the selection consisted merely of one scene, which introduced two complete songs and one chorus, the remainder being dialogue, either solo or choral. The song—"The standard of

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"revolt unfurld" and "Life's a dream"—were given by Herr Rokitansky and Herr Reichardt, the latter singing with great spirit, the former with none at all, though his solo (repeated in chorus) admitted of a large display of energy. The only distinct chorus, "On this our festive day," has a wonderfully familiar theme; indeed, one phrase appears to be note for note, with some popular Terpsichorean *moreau*, though—as Mr. Benedict's *Mimesinger* has been written some little time—it would be difficult to say which was first committed to paper. Even supposing that the dance tune had haunted Mr. Benedict at the time of writing this chorus, the admirable treatment thereof deserves great praise. The selection obtained warm applause and made every one wish to hear the entire opera. Next came an air from the same composer's *Brides of Venice*, sung by Madame Viardot: printed in Italian and quoted as from *Cola de Rienzi*, folks were puzzled to know who was the author; let us hope that it is significant of the opera—which was exceedingly successful when produced some years ago at Drury Lane—being about to be brought out on the Italian stage. Mr. Benedict's operatic works are not half appreciated: his *Brides of Venice* and *Crusaders* contain such writing as would intensely gratify connoisseurs, while the grace of the melodies, the beauty of the vocal part-writing, and the general clearness of the instrumentation are calculated to please every one. There are two or three duets in the *Crusaders* that we look upon as models of construction: what a pity that year after year passes and they are unheard.

Herr Ernst's performance of his rondo, "Papageno," with orchestral accompaniments, was a most finished display of executive eccentricity, and excited the enthusiasm of the audience in general and Picco in particular, who gesticulated extravagantly in approval of Herr Ernst's playing. A duet by Meyerbeer, "La mère grand," was a genuine treat, the subject being amusing, the music most excellent, and the singing (Mesdames Goldschmidt and Viardot) delightful; we shall be surprised if this duett is not often heard in our concert-rooms. On this occasion it suffered fearful defilement from the defiling of some of the audience a-down the hall: surely these fidgetty mortals might have made their move before or after the duett. People that upset the tranquillity of a room while two such *artistes* are engaged in singing such music are people that should never come at all: the lateness of the hour offers no excuse for such rudeness to the vocalists, such a slight to the composer, and such an annoyance to the majority of the audience who remained sedentary.

"Di militari onori," from Spohr's *Jessonda*, was to have been sung by Signor Belletti, but it was not sung. The chorus from the *Gipsy's Warning*, too, "Blest be the home," was to have been done, but it was omitted, the conductor taking a leap from Meyerbeer's duett into Mozart's *Zauberflöte* overture, the *allegro* of which was unsteadily commenced but brilliantly concluded. The duett was accompanied on the pianoforte by Mr. Benedict, whose reception at the commencement and conclusion of the concert showed the esteem in which he is held by both the profession and the public.

The concert was under the most distinguished patronage, and the carriages extended everywhere interminably.

#### MISS ARABELLA GODDARD'S CONCERT.

THIS delightfully talented young *artiste*, of whom we ought all to be proud, displayed herself—for the first time since her return from a long and successful tour on the Continent—on the 15th, in a morning concert of unusual excellence. The cordial reception she experienced on ascending to the platform to play Mozart's concerto in D minor must have been highly gratifying to her, and is a pleasant proof that Englishmen are not quite blind to the merits of their countrymen and women. Miss Goddard, from the time she was introduced to the public (at the National Concerts), has leaned very much towards classical music, so it will scarcely excite surprise when we record—that she confined herself to classical music on this occasion: so young as she is, it is rather remarkable that, in addition to the concerto, she should play (with Ernst) the grand sonata of Beethoven, and Mendelssohn's rondo in E flat. All were faultlessly played, and some of the variations in the sonata provoked most unmitigatable applause.

Miss Goddard treated her audience to some good music in addition to the attractions of herself and her pianoforte performances: there was the band of the Orchestral Union, directed by Mr. A. Mellon, and there were songs by Madille, Krall and Herr Reichardt; the band

playing Beethoven's symphony in B flat, the overture to Mendelssohn's operetta, *Son and Stranger* (produced by Mr. Mellon some few years ago at the Haymarket), and the conductor's overture, *Heloise*. The lady sang the prayer from *Der Freischütz* and a song, "Neue liebe," by Hagen, the former being better done than on the preceding evening at the New Philharmonic. Herr Reichardt gave the romance, with the accompaniment of harp and flutes, from *L'Etoile du Nord*, and Balfe's "Good night." The concert was not so numerously attended as it should have been, owing, no doubt, to the particularly inclement weather. Miss Goddard is to play at the next morning concert of the Orchestral Union.

#### SIGNOR AND MADAME FERRARI'S CONCERT.

THE annual concert of these esteemed *artistes* took place on the 9th at Hanover-square Rooms, when they were assisted by Miss Dolby, Herr Reichardt, Madame Clara Schumann, Signor Giulio Regondi, Herr Oberthür, and Mr. George Russell. The concert opened with a *duo* (harp and pianoforte) by the two last-mentioned gentlemen, and Mr. Russell and Mr. Lindsay Sloper conducted. Madame Ferrari's only solo was Mozart's "Non temer," which was accompanied by Madame Schumann; she joined her husband in duetts by Kücken and Rossini, and sang in two trios and a quartett, evidencing care, skill, and expression. Herr Reichardt was accompanied in "Le Chemin de Paradis" by the composer, Blumenthal. Madame Schumann took the lion's share of applause, to which she was entitled by her artistic version of Beethoven's "Moonlight" sonata, a mazurka by Chopin, and two of Mendelssohn's "Lieder ohne Worte," the last being encored. Miss Dolby sang a new song by Vincent Wallace, "If lov'd by thee," but it produced little effect. Signor Regondi played a new fantasia on airs from *Il Trovatore*, which was loudly applauded. Signor Ferrari sang a romance by Donizetti, and joined in some excellent concerted music, of which "Alziam gli eviva" from *Euryanthe* brought a very agreeable concert to a close.

#### MISS DOLBY'S AND MR. LINDSAY SLOPERS'S CONCERT.

The Hanover-square Rooms, in spite of the Crystal Palace attractions, were crowded to excess at the annual morning concert of these excellent *artistes*, who added to the attractions of their own well-standing names those of Miss Sherrington, Madame Clara Novello, Mr. Sims Reeves, M. Sainton, and the brothers Doppler, the Hungarian flautists; moreover, there was the excellent band of the Orchestral Union, conducted by Alfred Mellon. The most successful performances were Miss Dolby's "It is not that I love you less," an old song, by Dr. Blow (encored), and Madame Novello's romanza from *Lucrezia*, and "Ah se giunge," a cavatina by Cagnoni. Mr. Sims Reeves introduced the aria by Gluck, in which he produced so great a sensation at one of Mr. Hullah's Orchestral Concerts, and evoked warm applause. Mr. Lindsay Sloper played some variations by Henselt on "Quand je quittai la Normandie," and, with the brothers Doppler, Bach's concerto for pianoforte and a brace of flutes.

The performances, by the band, of the overtures to *Fidelio* and *Guillaume Tell* was in every respect excellent. Miss Dolby was announced to sing Donizetti's "Mille volte," but exchanged it for a new song by Wallace "If lov'd by thee," which she gave with considerable feeling. Miss Dolby joined her sister Amy in a *duo* from Mercadante's *Giuramento*.

#### CRYSTAL PALACE.

The 2nd of the Grand Concerts by the Opera company yesterday confirmed the success of the new experiment, of which we spoke at some length last week. We have only room to state that the same fashionable and hearty audience attended, that galleries for some 300 reserved seats had been erected, that the fountains played after the concert, and that Bevington's organ was "opened" by Mr. Willing in the evening. Particulars of concert, galleries, and organ, in our next.

To-day the first flower show takes place, when, in addition to the Company's band, that of the 1st Life Guards will be in attendance.

An important announcement as to concert admissions appears in our advertisement columns.

The whole of the fountains, cascades, &c., will be brought into play on the 18th of June.

	Admissions on Payment.	Season Tickets.	Total.
Friday, May 9 (10s. 6d.)	. 1,492	10,296	11,788
Saturday " 10 (1s)	. 8,548	1,227	9,775
Monday " 12	. . . 22,714	481	23,195
Tuesday " 13	. . . 6,053	443	6,496
Wednesday " 14	. . . 4,529	398	4,927
Thursday " 15	. . . 4,954	487	5,441
 Total	.. 48,290	13,332	61,622
 Friday, May 16	..	3,447	3,447
Saturday " 17	..	357	1,383
Monday " 19	..	3,630	366
Tuesday " 20	..	4,702	567
Wednesday " 21	..	4,174	604
Thursday " 22	..	1,600	243
 Total	.. 14,463	6,610	21,073

HERR IGNACE TEDESCO gave his farewell concert at Hanover-square on Tuesday evening, when an audience, which as nearly as possible filled the rooms, assembled to assist him in taking his leave. On the platform he had excellent help : in the vocal department let us mention Mdlle. Emilie Krall, who sang a "Frühlingslied" by Dessauer, "Sommernacht" by Hagen, and Mozart's "Das Veilchen." The first of these has a violin *obbligato*, which was played by Herr Jansa ; it produces by no means so good an effect as the other songs, at the conclusion of which (they were sang as a pair) the fair vocalist was recalled, modestly contenting herself with bowing her acknowledgment of the applause. There was another song with *obbligato*, Mdlle. Sedlatzek and Herr Hausmann (violincello), something about a bird; indeed, the first part of the programme was very birdy, for next to this song came a couple of pianoforte pieces by Herr Tedesco, one of which was "Song of the Woodbirds" (encored), and these were followed by a *caprice*, "Les Oiseaux," performed by Signor Regondi upon the concertina. By the way, on referring to the programme, it is not entitled a *caprice* but a "morceau de concert;" it is more than a *morceau*, it is a good slice ; and were it not for its length would indubitably have been encored. A most interesting *duo* by Pixis, on themes from *Les Huguenots*, followed : we failed to detect more than one air ; faint allusions were made to the chorale, but nothing positive was asserted. We think that Herr Tedesco and Mdlle. Lina Belrichard (it was a *duo* for two pianofortes) might have employed themselves upon something better ; it would have been an advantage, moreover, had the lids of the pianofortes been removed. Herr Reichardt was announced to sing a romance by Howard Glover, but a song by Esser was substituted ; it was encored, and Balfe's "Good night, beloved," introduced. This was quite wrong. Herr Reichardt has abundant opportunities of singing Balfe's clever serenade without bringing it forward when it is not called for : the audience evidently re-wanted Esser's song, which he renders beautifully. In the second part Mr. Boleyn Reeves played a harp solo, a fantasia on *Der Freischütz*, a remarkably weak composition. Of all operas *Der Freischütz* is about the last we should choose for a harp arrangement ; and of all the airs in that opera the last we should think of transcribing for that instrument would be Caspar's drinking song. The whole fantasia, though played with delicacy and skill, had an appearance of great weakness. A Miss Allington came forward as a vocalist, and sang Donizetti's polacca from *Linda* ; she seems young, and must therefore not be harshly judged, but we advise her to attempt much less, and she will succeed much better. Her voice is really good, but she is a long way off the complete execution of even so simple a polacca. Her master must be a positive enemy to her, to allow her to appear at Hanover-square in so unfinished a condition. A Miss Ellen Berry (her first appearance in London) was also introduced at this concert, so that there was as much "how d'ye do?" about this entertainment, almost, as "farewell;" she has a nice voice, but is not quite certain in intonation. We shall hope to hear her again. Herr Tedesco played profusely, taking part in Mendelssohn's quartett in F minor for pianoforte, violin (Herr Jansa), tenor (Herr Borschitzky), and violoncello (Herr Hausmann)—playing Beethoven's sonata in E flat (Op. 29), also a mazurka and impromptu of his own, and "Vive la Bohème," in addition to what we have previously mentioned. In

the lighter pieces he displays some talent : his reading and execution of the classical works was by no means so satisfactory. The accompanists were Mr. Aguilar and Herr Leh Meyer, and the pianofortes were those of Erard.

MR. ADOLPH GOLLMICK gave an evening concert on the 16th at the Beethoven-rooms, for the purpose of introducing some of his new compositions. He was assisted by Miss Stabbach, Herrn Reichardt and Rokitansky, Messrs. Sainton and Paque, and Herr Goffrie ; Messrs. Benedet, Salaman, Rummel, Böhrer, and Kialmark. Herr Rokitansky was encored in Schubert's "Standchen," M. Sainton in his clever fantasia in airs from *Rigoletto*, while a sextett for performers on three pianofortes (new and magnificent instruments fresh from the factory of the Messrs. Kirkman) met with great applause.

MR. FRANK BODDA's grand concert took place at Exeter-hall on Monday evening, when a crowded audience assembled to hear every vocalist of eminence that could be obtained in London. Here are the names that were announced :—Madame Clara Novello, Madame Rudersdorff, Mdlle. Emilie Krall, Mdlle. Mathilde Rudersdorff, Mrs. Endersohn, Miss Messent, Madame Ferrari, Mrs. Weiss, Miss Ransford, Miss Terese Bassano, Miss Dolby, Madame Viardot-Garcia, Madame Boekholtz Falconi, Madame Amadei, Miss Poole, Miss Lascelles, Miss Huddart, Miss Manning ; Herr Reichardt, Mr. Swift, Mr. Henry Haigh, Signor Burdini, Signor Ferrari, Mr. Frank Bodda, Mr. Lawler, and Herr Formes. Pianoforte, Miss Arabella Goddard ; violin, Herr Deichmann and Mr. Henry Blagrove ; flute, Mr. Richardson ; concertina, Mr. George Case ; with the "Anemoic Union," consisting of clarinet, Mr. Lazarus ; horn, Mr. C Harper ; flute, Mr. H. Nicholson ; oboe, Mr. Alfred Nicholson ; trumpet, Mr. T. Harper ; bassoon, M. Baumann ; euphonium, Mr. Phasey. From this host of talent there were three absentees—Madame Falconi, Miss Messent, and Miss Lascelles. Miss Messent was indisposed. This was a "monster" concert, and no mistake, and those who came at the beginning and remained till the end must have had enough music to last them till the season after next at least. A feature in the programme was Sir Henry Bishop's well-known quintett from *The Slave*, "Blow, gentle gales," which was sung by Mesdames Clara Novello and Viardot, Herr Reichardt, Mr. Frank Bodda, and Herr Formes. It was encored. Amongst the pieces redemanded we may mention Langton Williams's ballad "Words of kindness," sung by Miss Poole ; a German *lied* "The Tear" (Hoelzel), sung by Formes ; "Com è bello," from *Lucrezia*, by Clara Novello ; and "Ah non giunge," by Madame Viardot. Mr. Bodda himself sang Donizetti's "Quando l'uomo," and joined frequently in the concerted music.

AT St. Martin's-hall, a concert was given on the 16th, in aid of the Poor School, Great Saffron-hill. Vocal performers—Madame Clara Novello, Mdlle. F. Rainaldo, Misses Stanton, Miss Stabbach ; Mr. Swift, Mr. Redfearn, Signor Ciabatta, Signor Monari, Signor Pisani, Signor Lorenzo ; instrumental, the Swedish Flutist, Mdlle. Cleopatra Tornborg ; clarinet, Signor Belletti ; concertina, Mr. R. Blagrove ; pianoforte, M. Coulon. Conductor, Signor Pilotti.

ROYAL SOCIETY OF MUSICIANS.—The *Messiah* was performed at Exeter-hall in aid of the funds of this institution, on the 16th. Principal vocalists—Madame Clara Novello, Madame Rudersdorff, Mrs. Weiss, Miss Dolby, and Madame Pauline Viardot Garcia, Herr Reichardt, Mr. Benson, Mr. Swift, Herr Formes, Mr. Thomas and Mr. Weiss—Mr. Coste conducted.

MR. CHARLES HALLE'S Second Pianoforte Recital took place at his residence on Thursday. Programme :—Sonata in C, Op. 2, No. 3, Beethoven ; prelude, Sarabande Gavotte, Musette and Gigue, in G minor, Bach ; theme, with variations, in A, Mozart ; grand sonata in A, Op. 101, Beethoven ; second scherzo in B flat minor, Chopin ; "Dans les Bois" and "Promenade d'un Solitaire," Stephen Heller ; "Presto Scherzando," F sharp minor, Mendelssohn.

MISS ADA THOMSON gave a concert at the Manor-rooms, Hackney, in aid of the funds of the West Hackney National Schools, on Tuesday evening. Vocalists—Mrs. Henri Drayton, Miss Julia Bleaden, Miss Maria Leueza Ellison, and Miss Lascelles, Messrs. Augustus Braham, and Henri Drayton. Harp, Mr. John Cheshire ; pianoforte, Miss Ada Thomson ; conductor, Herr Wilhelm Ganz. The blind Sardinian, Pieco, also performed.

ON Wednesday evening, at Myddleton-hall, Islington, the Rev. F. Oakley, M.A., assisted by the Rev. A. Mills, read a new sacred drama, entitled "The Youthful Martyrs of Rome," interspersed with music, from Mendelssohn's *Elijah* and *St. Paul*, and

**Costa's Eli.** The profits were given to a society for visiting the poor and sick.

MR. FRANK FORCE's last concert took place at Myddelton-hall, Islington, on Tuesday evening, when Mrs. Weiss sang a new MS. song by her husband, entitled "Fond memories of home," and Miss Dolby Wallace's new ballad "If loved by thee," "O Bay of Dublin," "Come over the stream," and Donizetti's aria, "Mille volte." Herr Reichardt sang "Good night, beloved," and Herr Molique played his fantasia on Swiss airs, and two of his melodies for the violin. The other performers were Misses Milner, Bignall, and Favelli, Messrs. Weiss and Case.

MR. ALFRED CARDER gave his annual concert on Tuesday evening, at the Beaumont Institution, when the *Creation* was performed, the principal vocalists being Miss Stabbach, Mr. Benson, and Mr. Thomas; Mr. E. J. Hopkins conducted a chorus selected from Mr. Hullah's Upper Singing School, and Mr. Alfred Carder presided at the organ.

MADAME HERMANN gave a *soirée musicale* at 73, Gloucester-terrace, Hyde-park, on Thursday. She was assisted by Madlle. Krall, M. Jules Lefort, M. Kettenus, and Signor Piatti.

M. BILLET's annual performance of classical pianoforte music commenced on Thursday morning at his residence.

MR. WILLY gave on Monday week his second concert in aid of the Kensington District Schools. The vocalists were Miss Sherrington, Miss Hughes, and Madlle. Corelli; Mr. Miranda and Mr. Frank Bodda. Mr. Willy was solo violin, Richardson flute, and Miss Day pianoforte.

MADAME PUZZI called her patrons together to a morning concert at Willis's Rooms on Monday, when she was assisted by the principal *artistes* of Her Majesty's Theatre, and by Mesdames Clara Novello, Viardot, and Lascelles; Signori Marras, Monari, Giubilei, Ciabatta, and Herr Reichardt. Signor Sighicelli (violin) was new to England, as was also Signor Andreoli (pianoforte); of the former we have before spoken in our Paris news. Signor Braga was violoncellist. There was a quintett of conductors—Balfe, Vera, Pilotti, Stanzien, and Benedict.

MADILLE SEDLATZEK's matinée musicale was given at Willis's rooms on the 14th, the clever young vocalist being assisted by the following numerous corps:—Vocal, Mesdames Amadei, Fanny Huddart, Julia Bleaden, and Willpert; Herrn Reichardt and Rokitansky. Instrumental, Messrs. Osborne, Aguilar, and Tedesco (pianoforte); Herr Jansa (violin); Herr Oberthür (harp); Signor Regondi (concertina), and the Anemoie Union, consisting of Messrs. H. and A. Nicholson, Lazarus, T. Harper, C. Harper, and Baumann. The pianoforte in Beethoven's quintett in E flat was played by Mr. G. A. Osborne; the duett from *Der Freischütz*, "Come, be gay," was well sung by Madlle. Sedlatzek and Madame Willpert; Madame Amadei was encored in an aria by Donizetti; and Reichardt in a song by Angelina, "Fare thee well," when he substituted Blumenthal's romance, "Le Chemin du Paradis." Messrs. Aguilar and Anschuer conducted.

AN entertainment of a remarkably novel character will be produced at the Regent Gallery on Monday evening. The chief entertainer, Mr. George Buckland, is now so well known as an accomplished singer of descriptive and buffo songs, that the announcement of his name in a mono-cantatory illustration would suffice to draw a large audience; but in this scheme he will have the vocal assistance of Miss Clari Fraser, a young singer of great taste and promise, and there will be upwards of a dozen *tableaux vivans* in illustration of passages in Shakspere's *Tempest*. The music of Ariel will be sung by Miss Fraser, and Mr. George Buckland will introduce two new songs. The scenery and dresses in this musical and pictorial entertainment are entirely new, and Mr. Buckland has made every arrangement for the comfort of those who attend. Amongst this number we hope to be in the course of the week, so as to give particulars in our next.

CHARLES DICKENS has subscribed 10*l.* towards a fund for the payment of such expenses as may be incurred in peaceably and numerously representing to the governing powers that the harmless recreation (the band in the public park on Sunday) they have taken away is very much wanted.

The Duke Maximilian of Bavaria has presented a gold medal to Herr Carl A. Laue, author of the English *Cither-School*, dedicated to his Serene Highness, who is an accomplished performer on this instrument.

## Opera.

HER MAJESTY'S THEATRE.—Rossini's delightful opera *Cenerentola* was a happy choice for the *rentree*, after three or four years' absence, of Madame Alboni, who has on each night of her performance been greeted with the utmost enthusiasm. The charming simplicity of the opening ditty, "Una volta," the exquisite *largo* "Nacqui all'affano," and the brilliant "Non più mesta," serve to display to the utmost advantage one of the finest voices that has, perhaps, ever been heard. Alboni seems as thoroughly effective in soprano music as she ever was when recognised only as a contralto; she has, since the opening night at her Majesty's, appeared in *La Sonnambula* and *Il Barbier*, and, strange as it may appear, her voice (the study and training must have been careful and judicious to a marvel) seems as well adapted now to the music of Amina, Rosina, and Cenerentola, as in years ago it charmed in that of Arsace, Malcolm Greeme, and Orsini. It would be dangerous to assert that Alboni's lower tones have diminished in volume, since the tact which would enable a vocalist to change from contralto to soprano music would undoubtedly suggest that the natural weight of the contralto portion should be disguised. If Alboni had come out now as a new singer she would have been styled a soprano (not a high soprano), with a range of marvellous equality of tone, so well is the voice balanced. We need hardly record that at the recent representation of *Cenerentola* her "Non più mesta" has been peremptorily redemanded. More graceful and finished vocalization it is impossible to listen to, while her performance throughout is of that quiet and unpretending character which the part demands. *Cenerentola* will probably occupy a place in the bills very frequently during the season. Signor Calzolari, who has also appeared in the above-mentioned operas, has all but shared honours with Madame Alboni: his vocal flexibility adapts him well for the florid music of Rossini, and he has much improved in his acting. Signor Belletti was to have played Dandini on the opening night, but, being suddenly indisposed, Signor Beneventano undertook the part at a very short notice; he showed himself thoroughly acquainted with the music, but he is less adapted for a part in which any comicality is required than Signor Belletti, and Signor Belletti is not *very* comic. Zucconi possesses more humour, but, unfortunately, less voice. The ballet—Her Majesty's Theatre was always famous for this class of entertainment—has been revived in the shape of *Les Quatre Saisons*, and has introduced four new *danseuses*, Madilles. Boschetti, Katrine, Lisereux, and Bellon, each of whom possesses a remarkably distinct style. The first actual novelty is the appearance of Madlle. Piccolomini to-night in an opera by Verdi, which has only just found its way to England.

## Choirs.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d., Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRUNY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.

Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**MARYLEBONE.**—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ROYAL ITALIAN OPERA, LYCEUM.**—Pit Boxes, 5l. 5s.; Grand Tier' 6l. 6s.; Second Tier, 4l. 4s.; Pit Stalls, 1l. 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

**SURREY.**—Boxes, 2s. (half-price at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at 6, commence at half-past 6.

#### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—Crystal Palace Flower Show, 12.  
*La Traviata* at Her Majesty's Theatre, 8.

**MONDAY.**—Miss Von Esch Taylor's Concert (postponed from last Monday), Hanover-square, 3.

Philharmonic Society's Concert, Hanover-square, 8.

First night of Mr. George Buckland's entertainment, Regent-galler, 8.

**TUESDAY.**—Madame Schumann's Pianoforte Recital, Hanover-square, 3.

Miss Messent and Mr. Brinley Richards's Concert, Willis's rooms, 8 (see advt.)

Madile. Annie de Lara's concert, 8 (see advt.)

Miss Stabbach's concert, Hanover-square, 8 (see advt.)

**WEDNESDAY.**—Royal Botanic Society's First Exhibition, Regent's-park, 2.

*La Traviata* at Her Majesty's Theatre, 8.

**THURSDAY.**—Peace fêtes. The theatres open at 3 in the afternoon.

**FRIDAY.**—Signor Regondi's Concert, Hanover-square.

Crystal Palace Concert, 3 (see advt.).

Extra night at Her Majesty's Theatre.

#### Provincial.

**BRIGHTON.**—One of the best concerts of the season was given at the Town-hall on Thursday week (in aid of the funds for building a new organ for the Church of All Saints), and was most brilliantly and fashionably attended. The large room had been almost entirely set apart for stalls and reserved seats, all of which were taken previous to the commencement of the concert. The vocalists were Miss Messent, Miss Lascelles, Mr. Regaldi, and

Signor Nappi; instrumentalists, Signor Regondi, Mr. John Thomas, and Herr Kuhe, who—as everybody knows—are great upon the concertina, harp, and pianoforte. The first piece in the programme was somewhat remarkable; it was a trio of Bach's performed upon the harp, concertina, and harmonium. Miss Messent sang (beautifully) "Ernani involami," and a ballad by Land, "Summer breezes;" Miss Lascelles, "Che faro" and "Over the Sea;" Mr. Regaldi a song by Berger, and Mendelssohn's "By Celia's arbour," while Signor Nappi gave satisfaction in Rossini's "La Danza," and Romer's "Two locks of hair," and Regondi, John Thomas, and Kuhe delighted the audience with performance on their respective instruments. After all expenses were paid, a balance of 80/-, towards the organ fund, remained.

**BULKINGTON.**—On Sunday last a new harmonium was used for the first time at the parish-church, which was played by Mr. McEwan, the organist of Hinckley. The congregation were much pleased at the change, although it is generally supposed it will not be large enough, as the church being an extensive edifice, an organ would have been far more suitable as well as ornamental; and in this opinion we are informed Mr. Chater, professor of music, who was at Bulkington last Sunday, concurs; and as the harmonium cost forty guineas, it is thought the wealthy inhabitants of the parish might have given a few pounds more, and had an organ.

**CAMBRIDGE.**—Mr. Alfred Bennett, assistant organist of Winchester Cathedral, and formerly assistant of Chichester Cathedral, has been appointed organist of St. John's College. This gentleman is nephew of H. Bennett, organist of Chichester Cathedral, and son of Mr. Alfred Bennett, late organist of New College and of the University Church, Oxford.

**CHICHESTER.**—Mr. Robert Raven has been appointed organist of the Parish Church of Subdeanery of this city.

The Lay vicars of the Cathedral, on Tuesday week, gave one of their pleasing concerts, consisting of glees, songs, and choruses, the whole of which were given in their usual good style. The attendance was numerous, and of first rate character.

**CANTERBURY.**—St. Paul's Church, having undergone important repairs, was re-opened on Monday last. The musical services were:—Morning, Mendelssohn's in A; evening, Elvey's in A: the anthems being Beethoven's "Hallelujah" (*Mount of Olives*), and the adaptation from Mozart's 12th Mass to the words "Plead thou my cause." Mr. Longhurst presided at the organ.

**DEAL.**—The Messrs. Harrison recently gave a concert at the Assembly Rooms, which was attended by a highly respectable and numerous company. The appearance of the room was *recherché*, a variety of flowery shrubs and floral embellishments being tastefully dispersed in various parts of the room. The vocalists engaged were Mrs. Newton Frodsham, Messrs. Plant, Newsome, and Gough. The lady was encored in Strauss's valse, as were Mr. Gough, in "Philip, the Falconer," and Mr. Newsome, in "The Pilgrim of Love." Mr. Cheshire gave two solos on the harp, and the pianoforte performances of the Messrs. Harrison gave the utmost satisfaction.

**DAWLEY.**—On Monday evening last, a miscellaneous concert of vocal and instrumental music was given in the National School-room, under the patronage of the Rev. W. Richards, Incumbent of Dawley, by the members of the Coalbrookdale Music Class, which was both numerously and respectably attended. The glees were sung with great taste and feeling, "When the winds whistle cold," Bishop, being redemandied; and "Good bye, sweetheart," was well given by Mr. Elwell. The band played the overtures to *Figaro* and *Masaniello* with great force and precision; also Julian's quadrille, "The American," but the gem of the evening was a violin solo of Mr. C. Roden, which was very cleverly rendered, and drew forth one of the heartiest encores we ever heard. Mr. T. Watkiss presided at the pianoforte with his usual ability, and in his solo, "The Carnival," and his duett with Mr. Roden, certainly displayed great talent.

**DUBLIN.**—The fourth concert of the Antient Concert Society took place on Thursday, the programme including selections from Haydn's *Seasons* and Spohr's *Azor e Zemira*.

Mr. William Murphy, conductor of the Mercantile Choral Union, delivered a very interesting and instructive lecture on Irish and Scottish music, on Tuesday evening, at the Antient Concert Rooms.

**LEEDS.**—An opera company, under the direction of Mr. Henry Corri, has been performing during the last fortnight at the Theatre Royal, Hunslet-lane. With the exception of the boxes,

the theatre has been well attended. The performances have included *Sonnambula*, *Der Freischütz*, *Fra Diavolo*, &c., all of which have been creditably brought out.

**SUNDAY BANDS.**—A committee has been formed for the purpose of providing instrumental music on Woodhouse Moor on Sunday afternoons. Arrangements were made for last Sunday, but the incessant rain which fell during the day, prevented the attendance of the band which had been engaged. By the placards and advertisements, it is announced that this excellent scheme will be carried on throughout the summer months. Several of the principal merchants of the town have subscribed liberally for the purpose. Mr. Baines, the editor of the *Leeds Mercury*, has laboured to convince the people that Sunday open air music is a sin, but has failed to impress many of his readers with the same peculiar notions. Saturday afternoon bands are to be provided by the Sablatarians to act as an antidote to "Sunday poison."

**MILITIA BANDS.**—The band belonging to the 4th West York Militia, which regiment is now stationed in Leeds awaiting its disembodiment, has been playing in Park-square every afternoon during the week. The Roscommon Militia band also gave a performance near the Commercial-buildings last Tuesday.

M. Kossuth, the Hungarian exile, delivered two lectures in the Music-hall last week, on the Concordat.

**LIVERPOOL.**—Mr. Basil Young is giving his entertainment "A Peep at Life" at the Nelson-street Concert-hall.

On Monday next the sisters Sophia and Annie commence at the same hall, giving their "Sketches from Nature."

On Friday next a grand musical *fête champêtre* is to be given at the Zoological Gardens, when M. and Madame Gassier, Madame Bernhardi, Signor Albicchi, Signor Sivori, and Madlle. D'Herbil will perform; and there will be Jullien's band, and the Zouave trumpeters.

The fourth subscription concert of the Philharmonic Society took place on Tuesday evening, the principal attraction being Madame Schumann, who played Beethoven's concerto in E flat, and Mendelssohn's *Presto Scherzando* in F sharp minor; also a cradle song and hunting song by her husband. Miss Sherrington and Herr Rokitansky were the vocalists, and gave selections from *L'Etoile du Nord* in French.

On Monday night the Theatre Royal opened for opera, under the management of Madame Costantini, who personated Arline on that evening in *The Bohemian Girl*, and, we hear, with some success: Mr. George Perren (*Thaddeus*) was encored in the final tenor song, and in the ballad "Then you'll remember me." Miss E. Johnson was the Gipsy Queen; Mr. D'Arcy Read, Florestein; Mr. Hamilton Braham, the Count; and Mr. Haines, Devilshoof. The other operas have been *Der Freischütz*, *Lucia*, and *Maritana*.

The experiment of the cheap concerts in St. George's-hall is highly satisfactory. According to a report presented to the Council at their meeting, the attendance at each of the 3d. musical assemblies, since their commencement, has averaged 1,900 persons. Mr. Willis, brother of the builder of the great organ, has been engaged by the Corporation, at a salary of 150*l.* to tune the instrument, and keep it in general order and repair.

**MANCHESTER**—60,000*l.* have been already subscribed as a guarantee fund for the proposed Crystal Palace.

On Tuesday week there was a contest of drums and fife bands at the Bellevue-gardens. The first prize, 14*l.* and a brass side drum, was awarded to the Leeds Bank Branch Temperance band; 7*l.* to the Walton-le-Dale band; 4*l.* 10*s.* to the Woodhouse band; 3*l.* to the High-street, Preston; 2*l.* to the Armley (near Leeds); 1*l.* 10*s.*, St. Mary's, Preston; 1*l.*, Bradford.

The charming *maniste* Madame Clara Schumann gave her *soirée musicale* at the Town-hall on Monday evening, and it is not too much to say that it was a genuine treat to the numerous audience present. Madame Schumann's recent performance at the Concert-hall was fresh in the memory of many of our musical residents, and the desire to again listen to her truly artistic readings of the works of Beethoven, and others of the classical school, has since been often expressed. The charm that seems to be indwelling in the almost magical touch of this gifted lady is fascinating in the extreme; whether we regard it as a spontaneous effort, or as the result of intense application, it matters little; that it is the outpouring of the most impassioned eloquence must be quite evident to all, and it is equally clear that it is the utterance of the language of the soul! Nothing could have been more loftily grand than the delivery of the glorious D minor sonata of the mighty Beethoven; full of energy, not of merely

muscular force but of dramatic conception, that defied the power of language to express; it at once evidenced how thoroughly the executant felt the beauty of the undying work she was interpreting. It is no disrespect to any of our pianists—even those of the first rank—to say that few (if any) can, or do, play the compositions of the musical giant Beethoven with the same force of mental energy with which they are performed by Madame Schumann. Mere executive power sinks into the veriest insignificance worthlessness when such mental development is brought to bear upon compositions so truly great; and, much as we have heard of Beethoven in Manchester, we venture to remark that but few persons have any conclusive idea as to the even yet hidden treasures that are contained in the works of the prince of composers. The entire sonata, especially the *finale*, was listened to, with almost breathless attention, by an auditory not unused to the music of this author, and we venture to say that few—very few—of the attentive listeners had until then believed the pianoforte to be equal to such grandeur of expression. Madame Schumann also performed several short compositions from the pen of her now afflicted husband, one of which—"Schlummerlied"—was extremely beautiful—calm as the onward meandering of the little winding stream in the summer time, its glassy surface being undisturbed save by the gentle breathings of the evening zephyr! Some selections from Mendelssohn and Chopin closed this delightful evening. We must not, however, omit to do tardy justice to the lady vocalist who accompanied Madame Schumann on this musical visit. Madlle. Mathilde Hartmann sang selections of German "Lieder" with a most careful appreciation of the intentions of the several composers. The one that seemed most to please was from the pen of Dr. Schumann, "Oh! Sonnenschein;" its fresh and piquant melody was universally admired, and elicited a spontaneous encore. We shall look forward with much pleasure to a further acquaintance with Madame Schumann at no distant date.

The amateur performance of *The Merchant of Venice* and other entertainments on Wednesday evening, for the benefit of the widow and orphans of the late Mr. R. Weston, was eminently successful, and we are glad to learn that a handsome surplus has been realized, which will be added to the fund.

The erection of the great organ in St. Peter's Church has created in this place a laudable desire to effect improvements in some of the organs in the locality. Several important propositions have already been "talked about." We shall be glad to see a spirit of consistent rivalry awakened, as it must produce an ultimate good. We learn that the already splendid instrument erected some three years since by Mr. S. Wheldon, of this city, in St. Chad's Church, Chatham-road, is about to receive some very considerable additions. Other important alterations are also projected by the indefatigable organist, Mr. Edward Page, which will probably be appended in the autumn of the present year. When completed it will properly rank amongst the most important instruments in this country. The choir of this church is probably one of the most extensive in this musical county, if not, indeed, in England, the chorus usually numbering an average of about sixty voices, independent of the principals. We should be glad to see this spirited example carried out in churches generally. We are pained to be obliged to admit that the music of our churches is but too often a thing for the fault-finder to scoff at. It would be well if the clergy would bear in mind the expressed opinion of the learned Divine who stated it to be his conviction that "all consistent means are good and feasible that will induce people to attend their church, and then," said the worthy reverend, "when we have got them there let us try to induce them to pray." If such a theory were a watchword what good might not come out of it? May it ere long be so!

On Wednesday the first promenade of the season at the Botanical Gardens was held. The bands of the 15th Hussars and 6th Royal Lancashire Militia were in attendance. The former conducted by Herr Raskoff, and the latter by A. Miersch, whose band—only lately formed—is much praised.

The Sisters, Sophia and Annie, have been giving their entertainment during the week, at the Philharmonic Hall, in Fountain-street.

**WORCESTER.**—The Harmonic Society, on Thursday evening, gave selections from Handel's *Judas Maccabaeus* and Spohr's *Last Judgment*, supported by local talent.

## Foreign.

**VIENNA.**—Madame Medori has been very successful as Norma, Lucrezia, Norina (*Don Pasquale*). She has been presented to the Emperor and Empress, and invited to sing at the Palace.

**MELBOURNE.**—Mr. G. V. Brooke has been engaged at Coppin's Olympic.

There are Cremorne Gardens here, with entertainments similar to our London Gardens.

Melbourne has also its "Almack's Soirées Dansantes," under the management of Mr. James Ellis.

There is also a Philharmonic Society, which held its first concert for the season in the Exhibition building on the 13th February, when the *Creation* was performed, there being a band and chorus of 150 performers. Pedal pipes had been added to the organ.

At Astley's Amphitheatre, Madame Carandini, M. Lavenu, and an operatic company had been engaged.

## ORGAN.

THE organ in Dartford Church, having been entirely reconstructed and enlarged by Mr. Groves (of London), was re-opened on Thursday evening, May 15, 1856, with a performance of sacred music, the choir of Rochester Cathedral being engaged for the occasion.

The following was the programme, Mr. J. T. Stone presiding at the organ:—

## PART I.

Solo, Organ—"Cum Sancto Spiritu" (3rd Mass)	Cherubini.
Air—"Jerusalem" (St. Paul), Master Crow	Mendelssohn.
Chorus—"The Heavens are telling" ( <i>Creation</i> )	Haydn.
Beeit and Air—"In native worth" ( <i>Creation</i> ), Mr. Whiffin	Haydn.
Solo, Organ—"Allegretto Maestoso e Vivace" (Organ Sonata in B flat)	Mendelssohn.
Recit and Air—"Arm, arm, ye brave" (Judas Macabeus), Mr. Armes	Handel.
Air—"I know that my Redeemer liveth" ( <i>Messiah</i> ), Master Crow	Handel.
Chorus—"Happy and blest are they" (St. Paul)	Mendelssohn.
March, Organ—( <i>Athalie</i> March).	Mendelssohn.

## PART II.

Solo, Organ—"Allegro Vivace" ( <i>Jupiter Sinfonia</i> )	Mozart.
Chorus—"Lift up your heads" ( <i>Messiah</i> )	Handel.
Air—"O rest in the Lord" ( <i>Elijah</i> ), Master Crow	Mendelssohn.
Duetto—"Now we are Ambassadors" (St. Paul), Mr. Whiffin and Mr. Armes	Mendelssohn.
Solo, Organ—"Andante con moto" (Sinfonia in C minor)	Beethoven.
Recit and Air—"The Trumpet shall sound" ( <i>Messiah</i> ), Mr. Armes	Handel.
Air—"Be thou faithful unto death" (St. Paul), Mr. Whiffin	Mendelssohn.
Grand Chorus—"Hallelujah" ( <i>Messiah</i> )	Handel.
Finale, Organ—"Let their celestial concerts" (Samson)	Handel.

The church was exceedingly crowded, above 1,600 persons being present. The gentry and inhabitants of the town and neighbourhood have since expressed themselves delighted with the performance. The collection at the doors, in aid of the funds for reconstructing and enlarging the organ amounted to between 30*l.* and 40*l.*

## Description of the Organ:—

## GREAT ORGAN, C C TO F.

	Feet.
Open Diapason	8
Stopped Diapason and Clarabella	8
Keraulophon to tenor C	8
Principal	4
Flute	4
Twelfth	2
Fifteenth	2
Sesquialters, 3 ranks	—
Trumpet	8
Clarion	4
Cremona to Fiddle g	8
Double Diapason	16

## SWELL ORGAN, C TO F.

	Feet.
Open Diapason	8
Stopped Diapason	8
Principal	4
Fifteenth	2
Hautboy	8
Cornopean	8
PEDAL ORGAN, C C C TO F.	
Open Diapason	16
Bourdon	16

## Number of Pipes 1013

## ACCESSORY STOPS AND MOVEMENTS.

Coupler Swell to Great.

Coupler Great to Pedal.

Two Composition Pedals.

The Clarion and Keraulophon stops were provided at the expense of Mr. J. T. Stone, organist of the church.

## OUR SCRAP BOOK.

**A GHOST IN NANKEEN SMALLS.**—Murray was one night playing the ghost in *Hamlet* at Covent-garden Theatre. As a considerable interval occurs before the apparition makes its reappearance, Murray threw off his ghostly attire at the conclusion of the first scene, and slipped over to some brother *convives*, who were enjoying themselves at the Garrick's Head. Here the moments passed so pleasantly that Murray, on consulting his watch, found that he had overstayed his time. He had barely time to return to the theatre, throw off his coat and waistcoat, don the upper portion of his ghostly gear, and caution the carpenters to wind him up only *half-way*, when his cue was given. These latter, however, either mistaking his directions, or for the joke's sake, wound the trap up as usual to the level of the stage, exhibiting to the astonished spectators, the ghost of Hamlet's father accoutred in a helmet, cuirass, nankeen inexpressibles, and a pair of top-boots.

A "camp follower," top heavy, at a late regimental parade, excused the irregularity of his gait by saying that he was *trying to march after two tunes!*

## CORRESPONDENCE.

## EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I read with some surprise and amusement a remark by your correspondent, "G. S. B.," upon the "refreshing character of the change of key" in the old system of temperament; and, as this is the only argument adduced in favour of that system, I beg to reply to that remark alone, hoping that when your correspondent finds time to "protest at length," he will be able to find some better-grounded reasons for advocating his opinion.

That changes from one key to another (when effected with discretion) are refreshing, we must all allow; but I maintain that it is by the close union of two different keys with the accidentals consequent, considered relatively, that the novelty of effect is alone produced; and I do not for one moment suppose that it is by any technicalities consequent upon unequal temperament. Besides your correspondent's is a very one-sided view of the question, for if, in unequal temperament, a modulation from A flat to C would be exceedingly refreshing, of course from C to A flat would be intolerable; similarly the keys of F—D flat, B flat—G flat, &c. &c.

Arrived at an age when composers will, even in the course of one movement, modulate through all the extreme keys (I would cite Spohr, Berlioz, and Costa, as examples of this, to say nothing of Mendelssohn), it follows that the ear would be disgusted as many times as it was refreshed. Let your correspondent play over, on an organ of unequal temperament, the "Agnus Dei" from Haydn, No. 1, or the quartet from Rossini's "Stabat Mater," and state candidly whether his ear would be refreshed.

The sum total is this:—Either some means must be provided that the extreme modulations of modern composers may be effected without disgusting a refined ear, by the disagreement of the organ with the

MAY 24, 1856.

this present year, in which latter case much of our beautiful music will have to be cast aside to suit a relic of the bygone ages.

I have to apologize for occupying your valuable space, and to subscribe myself, yours faithfully,

W. C. F.

## TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR.—Your last number contains a short note from one of your subscribers on the vexatious question of "Temperament" in tuning. Your earnest correspondent deserves credit for his boldness, while, at the same time, he may not thus unceremoniously arrogate to himself the privilege of summarily condemning what he (so emphatically) terms "the miserable 'equal temperament' system of tuning in organs or anything else." Surely "G. S. B." does not intend to assert that we are, at his dictation, to go back to the antiquated method in use in past days? If so, farewell to the charming keys of A flat and D flat, and the equally beautiful keys of E and of B major! "G. S. B." says "we lose a vast proportion of the refreshing character" arising from the change of key when the new method is adopted; really, Mr. Editor, this is too bad! Can it be possible that your erudite correspondent purposes to intimate that it is his opinion that a change from some key to its relative may be agreeable and "refreshing" when that transition is effected at the expense of our ears? Further, does "G. S. B." wish to argue that the use of such keys as A flat and D flat is to be tolerated if tuned subject to the ancient method? If he does, why then I must say that I would much rather not experience the "refreshing" (?) capabilities of his favourite arrangement. It is quite true that a difference of opinion may exist upon this point, but to designate as "miserable" the obvious improvement is somewhat inconsiderate dealing.

Your "growling" subscriber (I take the liberty of quoting a favourite expression of yours, Mr. Editor) has not stated the exact origin of orchestral instruments, or composers must bind themselves to modulate only in a way that will suit a system of tuning more fit for 1656 than

of his annoyance, but I take it to be the argument used in the lengthy report of the opening of the organ in St. Peter's Church in this town. I happened to be present on that occasion, and I can only say that I fully agree with the statement contained in your paper as to the very agreeable effect realised by the "equal temperament" in question. The advantage was palpably evident in the melody with variations by Hesse. This melody was in the key of A flat! and certainly was anything but the hideous compound it must inevitably have been had the "fifths" been distributed according to the old method. The vulgar adage (not the less true on that account) has it, "The proof of the pudding, &c.;" I venture to add, that had the very captious "G. S. B." heard the performance of the music selected without having been constrained, even "against his will," to admit that the new plan was an improvement upon the old method, I should be disposed to place him in the category of the wilfully blind. I will only append that (like your dissatisfied "sub.") I "wish I had time to go into the subject at length;" it is, however, a matter that mere theory cannot do full justice to, hence I can only hope that if the subscribers to the *Gazette* accept your invitation to discuss the question, that they will do so somewhat more calmly than "G. S. B." has commenced it. I, for one, will always pay due respect to the individual who dares to assert his convictions boldly; but to denounce as "miserable" what some of the greatest musical authorities have welcomed!! is an assumption of personal domination that is irrelevant to the subject "as a musician and a tuner." The ideas of your correspondent, "G. S. B.," may, if calmly put forth, claim attention, but it is only dispassionate and consistent argument that can be deemed worthy of notice by the lovers of truth. The age for wholesale anathemazation has happily passed away, and has already been numbered among the "things that were," while those who gladly welcome improvements, no matter from whence they emanate, are hourly increasing in number, among whom is—Your obedient servant,

IMPERFECT FIFTH.

Manchester, May 21, 1856.

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#### NEW LIFE BUSINESS.

The Life business effected by the **UNITY GENERAL** during the past fourteen months, consists of 1,465 policies assuring £442,527, and giving a new premium income of £14,184 4s. 9d.

This great success may be attributed to the peculiar principles of the Association, and to the great advantages derived from gathering the influences already attained, and bringing them to bear in other channels.

#### COMPARATIVE TABLE SHOWING THE INCREASE OF LIFE BUSINESS IN THE UNITY GENERAL.

Period.	No. of Policies issued	Amount Assured.	Producing in Annual Premiums.
1st Year.....	325	£95,783	£3,092 15 9
2nd Year .....	567	196,863	6,381 1 7
3rd Year .....	623	266,460	8,648 15 2
4th Year .....	573	193,370	6,160 13 7
5th Year .....	1,247	388,333	12,517 5 2
Totals.....	3,335	1,140,809	36,800 11 3

This very large and increasing business proves the popularity of the principles of the **UNITY GENERAL**—full information on which will be found in the Prospectus of the Association—and shows how extraordinarily the accession of power acts on the extension of business.

#### UNITY GENERAL BONUS IN 1857.

The first Bonus of the **UNITY GENERAL** will be declared in the year 1857, therefore all intending Assurers desirous of participating are urged to make their proposals with as little delay as possible. The prospects of a large division are very good, arising not only from the great extent of business already effected, but also from the results that may be reasonably expected from the future.

#### SPECIAL ADVANTAGES TO ASSURERS IN THE UNITY GENERAL.

I. No entrance money, admission fee, or policy stamp required from the Assurers except on loan policies.

II. Moderate rates of premium offering peculiar advantages on young lives.

III. Participation in profits, securing—I. Large Bonus additions to policies for their families; 2. Assurance from pecuniary want for themselves; 3. Education and apprenticeship fees for their children.

IV. Policies absolutely indisputable, by which all doubt and litigation are avoided.

V. Premiums may be paid quarterly, half-yearly, or annually.

VI. Policies need never be forfeited after payment of five years' premiums.

VII. Loans advanced to Assurers on personal or other security.

VIII. Loans granted for enabling Assurers to purchase house or other property; thus enabling them to become proprietors instead of tenants of their houses.

Applications for forms of Proposal, Prospectuses, Agencies, and all other information are requested to be made either personally or by letter to any of the Local Managers or Agents throughout the country or to

THOMAS H. BAYLIS,  
Managing Director.

### UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION,

For promoting a system of banking whereby Customers of the Bank are entitled to Bonus by way of Interest, estimated after the rate of Fifty per Cent. of the Net Profits,

Without any Liability as Partners.

Incorporated by Royal Charter.

Subscribed Capital,

THREE HUNDRED THOUSAND POUNDS.

Paid-up Capital,

ONE HUNDRED AND FIFTY THOUSAND POUNDS.

The Number of Shareholders being Five Hundred and Forty-nine,

Whose Names and Addresses are published.

J. J. MECHI, Esq., Governor.

This Bank is now open, at the chief offices, Unity-buildings, 10, Cannon-street, City, and at the Leicester-square Branch, 1, New Coventry-street, Leicester-square.

#### TERMS OF BUSINESS.

**CURRENT ACCOUNTS.**—Interest at the rate of 2 per cent. allowed upon the minimum monthly balances, where the balance has not been below £300, at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th June and 31st December.

**DEPOSIT ACCOUNTS** (Interest not running), at 5 per cent.—Amounts from £5 and upwards will be taken upon Deposit, at call, and interest allowed thereon at one per cent. below the rate of discount at the Bank of England, but the maximum not to exceed 5 per cent.

This rate of interest uniformly exceeds that allowed by the Savings' Banks, while the system presents the additional advantage, that the amount deposited, or any part thereof, can always be removed without notice.

Money will be received, on deposit, for fixed periods, at rates to be agreed upon.

**DISTINCTIVE PRINCIPLE OF THE UNITY BANK.**—Interest to customers in proportion to profits. Non-liability of customers.

In addition to the above-named fixed rate of interest upon accounts current, there will be paid after each half-yearly meeting, an interest on the minimum monthly balances, a sum equal to the profits paid to the shareholders; namely, 50 per cent.

This system of division of profits between the shareholders and customers is secured by her Majesty's Charter, incorporating the Company.

#### EXTRACT FROM THE ROYAL CHARTER, CLAUSE 77.

"That the Directors shall, in each year, pay or cause to be paid out of the funds of the Association, to each customer of the Association, whose cash balances shall not, at any time during the last preceding year, have ever fallen below such sum as shall be for the time being fixed on, or limited by the Directors, and who shall not have declined to accept it, the additional interest next hereinafter provided, that is to say, such sum for interest on the average amount of his cash balances during such last preceding year (in addition to the interest provided for in the 74th and 75th clauses of these presents), as shall bear the same proportion to one equal half-part of the net profits so ascertained as therein provided, at his said average amount shall bear to aggregate average amounts of the cash balances of all the said customers during such last preceding year. Provided always, that the Directors shall have power, and are hereby authorised in deciding on the amount or balances which shall be entitled to such additional interest as last aforesaid, to reject fractional parts of one-hundred pounds, if they shall think fit; and provided always that nothing herein contained shall be construed to, or in fact render it compulsory on such customers to accept such additional interest as last aforesaid, and any customer may previously or subsequently to his opening an account with the Association, elect whether or not he will accept such additional interest; and provided also, that the customers of the Association shall not be considered, or in fact be, partners in the said Association, or in any manner interested in the capital or joint stock, or the profits thereof, or entitled to any account thereof respectively, nor be liable for any of the debts, losses, or engagements of the said Association, but shall only be creditors of the said Association in respect of their several cash balances for the time being, and such interest thereon as aforesaid, and the report or statement of the amount of such interest from time to time, made by the Directors for the time being of the Association, shall be binding and conclusive on the said customers."

By order,  
GEORGE CHAMBERS, General Manager.  
Chief Offices, Unity-buildings, 10, Cannon-street,  
City.

### Exhibitions, &c.

**BURFORD'S PANORAMA** of the FALL and INTERIOR OF SEASTOPOL is now Open, in Leicester-square, taken from the Malakoff, from Sketches by Captain VERSCHOLE, Grenadier Guards, aided by photographic views; showing, with life-like fidelity, the city, fortifications, and suburbs, as seen immediately after the assault. The Battle of the Alma will shortly be closed, but the Bernese Alps are open. Admission, 1s. to each panorama.

**FENTON'S CRIMEAN PHOTOGRAPHS.**—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROBERT FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

**MISS P. HORTON'S (Mr. and Mrs. T. German Reed) new and popular ENTERTAINMENT**, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

**Egyptian Hall, Piccadilly.**—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

**BAZAA.—Under the Patronage of Her Most Gracious Majesty the Queen and His Royal Highness the Prince Albert.**—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that, in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bournemouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxopholite Society, in their beautiful grounds in the Regent's park.

The friends and patrons of this valuable Institution, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c., donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.

PHILIP ROSE, Hon. Secretary,  
OSBORN P. CROSS, Secretary,  
Brompton.

**LOVE'S LUCUBRATIONS.**—Regent Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchettie Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

**THE only novelty in London is at St. Martin's Hall.**—Now open, daily, at 3 and 8, the exhibition of the WALPOLE ISLANDERS, from Lake Huron, including the great head chief Pe-to-e-kie-sid, with his band of chosen warriors, their squaws, and children. Illustrated with a lecture by Mr. Henry Egle, accompanied with descriptive music.—Admission—stalls, 4s.; reserved seats, 2s.; back, 1s. Stalls may be secured at Mitchell's Royal Library, and at the hall, from 12 till 2. Managing Director, Mr. Van Bare.

**MR. ALBERT SMITH'S MONT BLANC.** Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a stall at the box-office, every day between 11 and 4, without any extra charge, 3s.; area, 2s.; gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

[MAY 24, 1856.]

**CRYSTAL PALACE, SYDENHAM.**

The PALACE and PARK are OPEN to the public on Mondays at 9 a.m.; and on Tuesdays, Wednesdays, and Thursdays, at 10 a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 8 p.m. For Friday's arrangements, the days of the Grand Operatic Concerts, see special advertisements.

Tickets of admission for any of the above days, except Fridays, including conveyance by railway, may be obtained at the London-bridge Terminus, and at the several Agents in London.

Trains run from London-bridge to the Crystal Palace Station at 8.00 a.m., 9.35 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, 5.25, 5.50, 6.10, 6.50, and 7.5, p.m., returning from the Crystal Palace station at short intervals throughout the day.

**CRYSTAL PALACE.—GRAND OPERA CONCERTS.**

The Third Grand Concert by the Artistes of the Royal Italian Opera will take place on FRIDAY NEXT, May 30th.

The capabilities of the building having now been sufficiently tested, the Directors have determined to issue a limited number of Tickets of admission for this concert at 7s. 6d. each. These Tickets may be obtained at 79, Lombard-street, at the Brighton Railway station, London Bridge, of the various agents of the Company, and at the Crystal Palace, on or before the day of the Concert. Reserved seats in the New Galleries may be engaged at 2s. 6d. each.

A strong desire having been expressed by some of the holders of One Guinea Season Tickets to have them exchanged for Two Guineas Personal Tickets, the Directors have determined to allow such exchanges on payment of One Guinea additional for each Ticket, on application, personally or in writing, to the Secretary at the Crystal Palace.

By order,  
G. GROVE, Secretary.  
Crystal Palace, May 23, 1856.

**THE NEW SOCIETY of PAINTERS**  
in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 5s.—JAMES FAHEY, Secretary.

**ROYAL POLYTECHNIC.—Patron,** H.R.H. Prince Albert.—Whitsuntide Holidays.—A New and Grand Series of 40 magnificent Dioramic Pictures, illustrating Bunyan's Pilgrim's Progress, with appropriate music from Mendelssohn, Spohr, Haydn, and Handel, and Descriptive Lecture by the Rev. J. B. Brasted; New Lectures by J. H. Pepper, Esq., on the Moon Controversy, and other Scientific Subjects; the Historical Entertainment of Kenilworth, with new and beautiful Dioramic Effects, and description by F. Lenox Horne, Esq.; Graphic Pictures of the total destruction of Covent-garden Theatre; Engagement of G. Barker, Esq., for Lectures on Music, and of Madlle. Mundle and Herr Ziron for Performances on the Cither and the Emelymynka; New and very large Model of Sebastopol, showing the Attack and Defence, and Mounting 2,000 Cannons and Mortars; Lectures by Mr. Wyde on the New Metal Aluminium, and on Herr Paul Pretsch's New Process of Galvanography, or Printing by Light and Electricity. Admission to the whole, 1s.; children and schools, half-price.

**MR. W. S. WOODIN'S OILIO** of ODDITIES, 50, instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

**ROYAL BOTANIC SOCIETY,** Regent's-park.—The EXHIBITIONS of PLANTS, Flowers, and Fruit, in the Gardens of the Society, this season, will take place on Wednesdays, May 28, June 18, and July 9; and of American Plants, Saturday, June 14.

Tickets of admission are now being issued, and can be obtained at the Gardens only, by orders from Fellows or Members of the Society, price, before Saturday, May 17, 4s.; after that day, 5s. each.

**THE PORTLAND GALLERY, 316,** Regent-street, opposite the Polytechnic Institution.—The NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION OF FINE ARTS is now OPEN from 9 till dusk. Admission, 1s. Catalogue, 6d.—BELL SMITH, Secretary.

**Musical Announcements.**

(Continued.)

**BARON CELLI, Maître de Chapelle** to the late King of Bavaria, and Professor of Singing to Mme. Grisi, Albertazzi, Boccabadati, Schoberbecker, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

**MR. GEORGE BUCKLAND** begs to inform Secretaries of Literary Institutions, in town and country, that he cannot accept engagements after May 21st.—Regent Gallery, Regent-street.

**MR. VAN PRAAG** begs to inform his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinées, and Soirées, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 25, Rupert-street, Hay-market, will receive immediate attention.

**M. CHARLES HALLE** begs to announce that his THIRD PIANOFORTE RECITAL, at his residence, 47, BRYANSTON-SQUARE, is fixed for June 5th; to commence at 3 o'clock. Tickets may be obtained at Messrs. Cramer and Beale's, 201, Regent-street, and at Mr. Halle's residence.

**CHOIR BENEVOLENT FUND** (Established 1851), for the Relief of Widows and Orphans of Organists and Lay Clerks of Cathedral and Collegiate Churches.—The ANNIVERSARY DINNER will be held at the Freemasons' Tavern, on FRIDAY, the 13th of June, 1856.—Sir THOMAS GLADSTONE, Bart., in the Chair.—Dinner on the Table at Six o'clock precisely.—During the evening a selection of Glees, Madrigals, &c., will be performed by a select and efficient Choir.—Tickets, £1 1s. each, may be had of Messrs. Addison and Co., 210, Regent-street; of the Honorary Secretary, 12, Denbigh-place, Finsbury; and at the Freemasons' Tavern.—Ladies Tickets at the Gallery, including Refreshments, 5s. each.—GEORGE GRAY, Hon. Secretary.

**MR. WM. STERNDALE BENNETT** respectfully announces to his Friends and the Public that his last PERFORMANCE of CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the HANOVER-SQUARE ROOMS, on Tuesday Evening, June 3.—Tickets to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; Leader and Cook, 63, New Bond-street; and of the principal Music-sellers.

**TO AUTHORS and COMPOSERS.** J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given

**PHILHARMONIC SOCIETY.** The Subscribers and the Public are respectfully informed that the FOURTH CONCERT will take place at the Hanover-square Rooms, on Monday Evening next, the 26th of May. Programme: Part I.—Sinfonia in D Minor, composed expressly for, and dedicated to, the Philharmonic Society, Spohr; Scena ed Aria, "Deh parlate," Mme. Clara Novello, Il Sacrificio d'Abramo, Claramosa; Concerto in G, pianoforte, M. Otto Goldschmidt, Beethoven; Scena ed Aris, Madame Vincenzo, Armida, Giuck; Overture, Midsummer Night's Dream, Mendelssohn. Part II.—Sinfonia in C, No. 6, Jupiter, Mozart; Concerto, violoncello, Signor Piatti, Haydn; Duetto, Madame Clara Novello, and Madame Viardot, Overture, Fidelio, Beethoven. Conductor, Professor Sterndale Bennett. To commence at Eight o'clock. Doors will be open at half-past Seven o'clock precisely. Single Tickets, 15s., to be had of Messrs. Addison, Hollier, and Lucas, 210, Regent-street.—The Fifth Concert will take place on the 9th June.

**MR. LAMBERT (Bass).**—Letters relative to engagements to be addressed 51, Union-terrace, York.

**Theatrical Announcements.**

**DRURY LANE—FIFTY-SIXTH NIGHT** of the ENGLISH OPERA.—On Monday and Tuesday (by particular desire, and in consequence of its continued attraction) IL TROVATORE; or the Gipsy's Vengeance, Lucy Escott, Miss Fanny Huddart; Messrs. Augustus Bramah, Durand, Bernard, &c. On Wednesday and Saturday Wallace's favourite opera, MARITANA, will be produced; in which Lucy Escott and Mr. Elliot Galer will sustain their original "roles." On Thursday, the illumination day, the celebrated American artistes Mr. and Mrs. W. J. Florence will appear in two of their most attractive pieces; the theatre will open at half-past One, and the performances, on this occasion, will commence at Two o'clock. On Friday CINDERELLA will be reproduced, with the entire original cast and magnificent appointments. Mr. and Mrs. W. J. Florence will appear before and after the opera each evening.

**THEATRE ROYAL, HAYMARKET.**—Under the management of Mr. Buckstone.—On Monday and Tuesday THE EVIL GENIUS, after which EL GAMBUSINO, or the Mexican Gold Seeker; with the new farce of THE RIGHTS AND WRONGS OF WOMAN; to conclude with MASTER BUNDY (the Postman's Knock). Wednesday, LODGINGS FOR SINGLE GENTLEMEN; after which THE EVIL GENIUS, with the Spanish Dancers, and the RIGHTS AND WRONGS OF WOMAN. Thursday, the Day of the Peace Rejoicings, the day programme to commence at Three o'clock in the day, and conclude at twenty minutes to Six, THE EVIL GENIUS, and the Spanish Dancers. Friday and Saturday, SHE STOOPS TO CONQUER, the Spanish Dancers, THE RIGHTS AND WRONGS OF WOMAN, and FISH OUT OF WATER.

**ROYAL PRINCESS'S THEATRE.**—Under the management of Mr. CHARLES KEAN.—Monday, and during the week, THE VICTOR VANQUISHED. After which, THE WINTER'S TALE. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean.

**STRAND THEATRE.—Manager,** Mr. T. Payne. On Monday, and during the week, MARRIED DAUGHTERS AND YOUNG HUSBANDS, by Messrs. G. Cooke, Bender, Howard, Kinloch, Clarke; Mesdames Somers, Adams, Woolridge, Bennet, &c.; THREE WEEKS AFTER MARRIAGE, Sir Charles Racket, Mr. E. Browning; Lady Racket, Miss Courtney; Dougget, Mr. G. Cooke; AN OBJECT OF INTEREST, Fanny Grubbes, Miss Somers; and NO SONG NO SUPPER, Margaretta, Miss Thirwall. On Thursday, in consequence of the peace rejoicings, a morning performance at Three o'clock.

**ASTLEY'S.**

Monday, May 26, and all the week, THE HORSE OF THE CAVERN, or, the Mounted Brigands of the Abruzzi; after which, the ACTS OF HORSEMANSHIP IN THE CIRCLE. To conclude with a Triumphant Equestre. On Thursday next a Grand Day performance at Three o'clock, when will be presented a drama called the FESTIVAL OF PEACE, or, Honour to the Brave; with SCENES IN THE CIRCLE.

**Musical Instruments.**

**ORGANS.**—To be Sold, at very moderate prices, a variety of capital second-hand Organs, suitable for churches, rooms, &c., at J. W. WALKER'S, Organ Factory, 27, Francis-street, Tottenham-court-road, London. Also, the Organ by Lincoln, now in St. Barnabas Church, Kensington—has three rows of keys—in oak case—to replace which J. W. W. has a grand new organ in a forward state.—Particulars of the instruments forwarded on application.

**BISHOP AND STARR, ORGAN BUILDERS,** 1, Liason-grove South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MORTIMER and DAREY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, May 24, 1856.